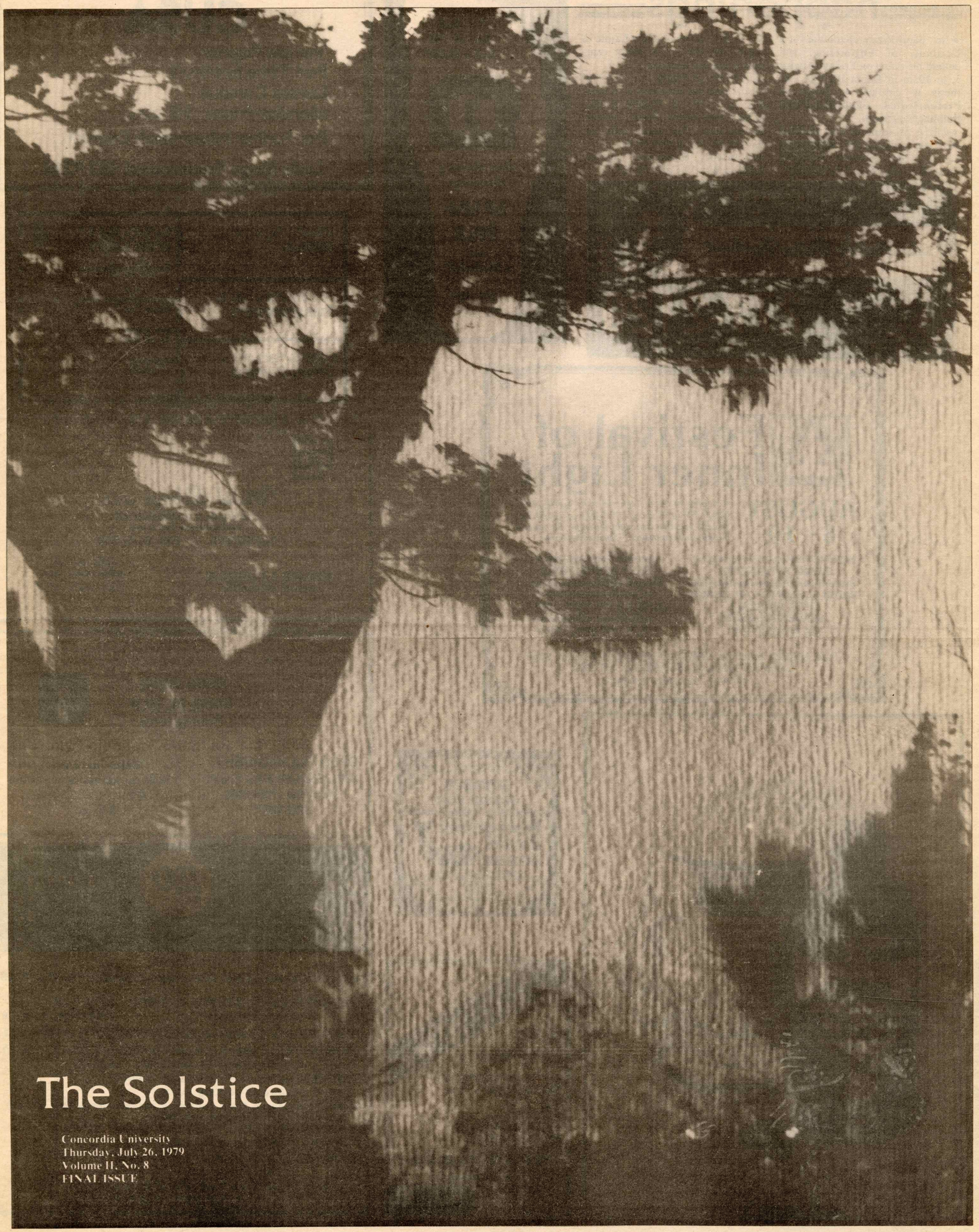

The Solstice

Concordia University
Thursday, July 26, 1979
Volume II, No. 8
FINAL ISSUE

happenings

• Mr. Santi Rizzo, candidate for a Doctorate of Engineering, will defend his thesis on Friday, August 3, at 10am in Room BE-346. The thesis is entitled **A Study of Prefabricated Sandwich-Panel Building Structures.**

• CUSA is looking for students interested in **part-time employment on the New Student Advisory Council** at the end of the summer. See COP Chairman Alain Lajoie in the CUSA offices on either campus, or leave a message.

• **In Praise of Hands** is an arts and crafts event taking place on August 5th and 12th at **Galerie Centre d'Art, Parc Mont Royal**, outside on the lawn. For more info call Shoshana Hess at 486-4776.

• Wanted: Bookcase, wood. Approx. 6' x 3'. Call 879-4247.

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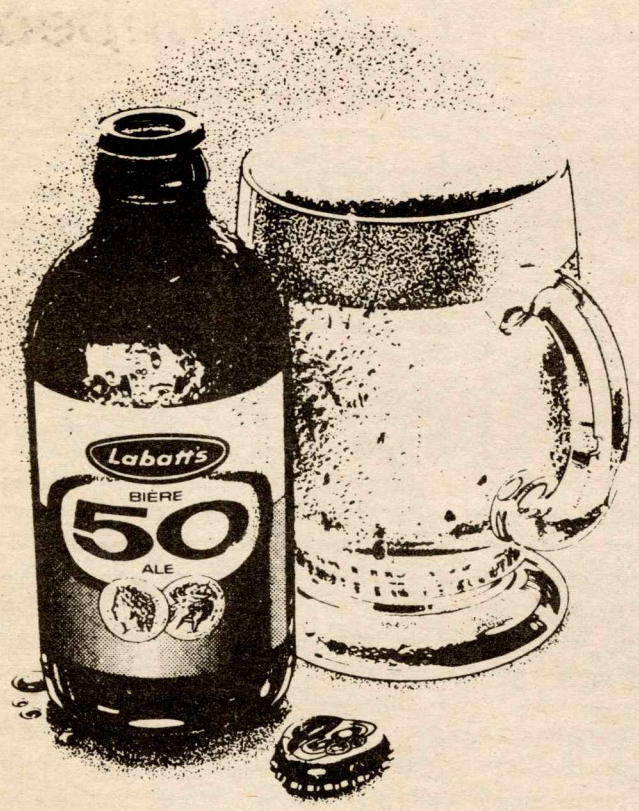

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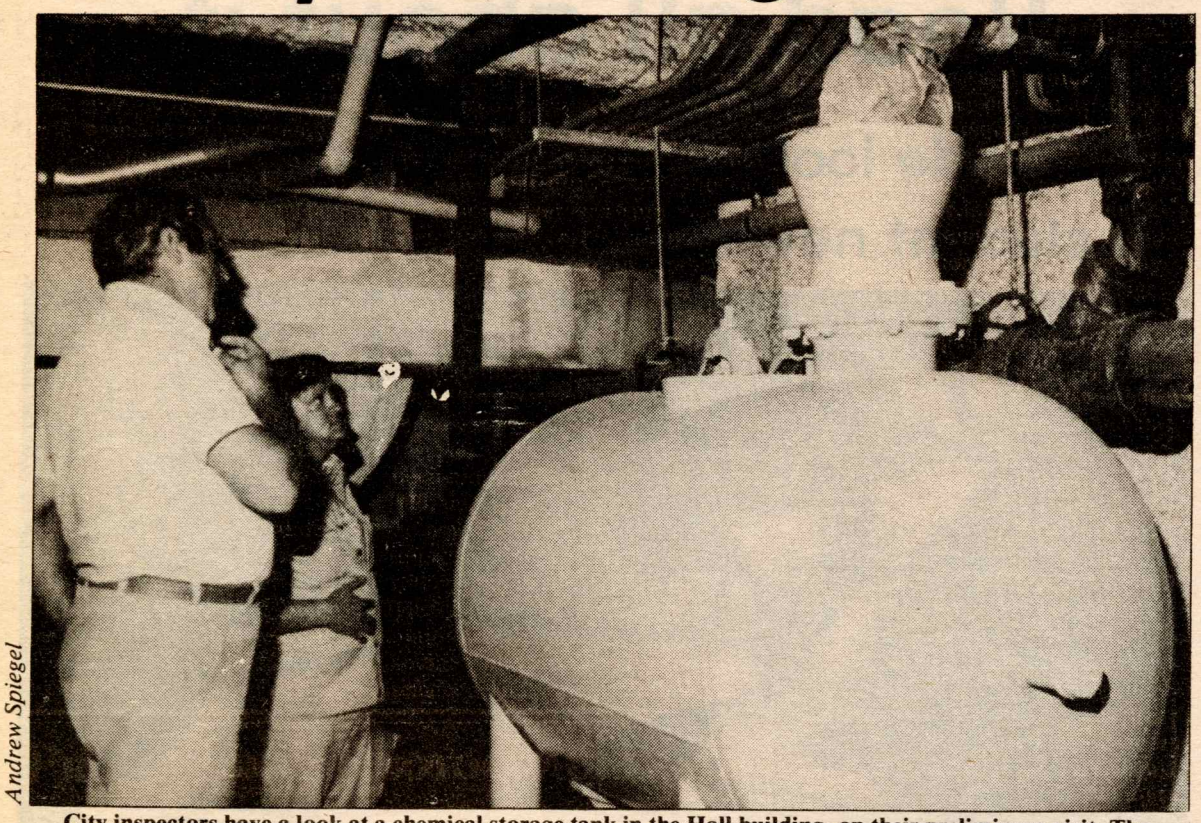
City investigates odours at SGW



Andrew Spiegel

City inspectors have a look at a chemical storage tank in the Hall building, on their preliminary visit. The city has begun an inspection of the plumbing and ventilation systems at 1455 de Maisonneuve after receiving complaints of recurring bad odours in the building.

By PEGGY BERKOWITZ

The City of Montreal has begun an inspection of the plumbing and ventilation systems in the Hall Building after receiving complaints of bad odours in the building from Concordia students.

Two city inspectors were in the Hall Building this month to begin their investigation.

Pierre Dupuis and André Lalande visited the tanks on the third floor that collect chemical wastes from all the laboratories, inspected one of the chemical storage rooms on the tenth floor, and spoke to library employees who had smelled the odours. Workers say the smell, which they described as "rotten eggs and burnt matches," was prevalent Wednesday and Thursday afternoons during the late winter and spring, and most recently in June. At times it made some workers nauseous.

Eltaf Rehman, a graduate student who studies in the library, told *The Solstice*, "Once I inhaled it for 15 minutes and didn't recover for an hour."

The inspectors said the smell, by its description, is associated with sulphur compounds.

Fernand Villemaire, the building's Mechanical Superintendant, told *The Solstice* he has had complaints before and that this has been happening once in a while since the school opened. He accounted for the smell, which he said is not dangerous, by an occasional overload of chemical waste on the drainage system.

"Sometimes students throw too much chemical at once into the sink," said Villemaire, referring to the sinks in the science laboratories on the tenth through twelfth floors of the Hall Building. The chemicals travel through drains to open tanks on the third floor, where they are diluted by water before flowing into the sewage system.

Sometimes too much chemical waste arrives at one time and cannot be diluted fast enough, he said, resulting in the bad odours coming through the vents for a short period of time. The tanks cannot be tightly covered because it is against the law to dilute under pressure.

John Shultz, supervisor of the chemistry laboratories, said chemicals are broken down into salts before being poured down the drain, and the more dangerous chemicals are taken away to be disposed of. However other sources, including Villemaire, said the chemicals go directly into the sinks.

According to chemistry laboratory technician, the labs were intended for fewer students when the building was constructed thirteen years ago.

After looking briefly at the chemical storage tanks, the inspectors said nothing seemed to be wrong with the way chemicals are collected and diluted. They said there is a possibility the smells are originating from a room that stores chemicals, and took some air quality tests in one of the chemical storage rooms.

Villemaire said the Hall Building has "one of the finest exhaust systems," with 530,000 cubic feet of air circulating through the system per minute and at least 42 per cent of it fresh air.

Inspector Lalande told *The Solstice,* after the city's preliminary inspection, the cause of the odours may be a dirty ventilation system, often the case in buildings much younger even than the Hall Building. He was not able to say at this time whether or not the smells are dangerous.

Concordia bookshops try hard

Store not to blame for late texts

By PEGGY BERKOWITZ

If you had trouble finding your summer course texts in the Concordia bookstores this summer, it was probably the fault of the faculty and not the bookstore.

A survey taken prior the first summer session shows that of the 755 titles ordered, 145 were outstanding. Of these, 45 were for second term courses, and the remaining 100 (or 25%) were placed late by the faculties.

"We'd like to have 95, not 75 per cent of the titles in stock," says bookstore manager Lena Liscomb. But since orders have to be in very early—by February 16 for the summer orders— there are bound to be late ones. In some cases the professors are hired after the deadline, explains Liscomb, who says they do everything in their power to get the late orders filled quickly, including telex-ing or phoning the publisher as soon as the order is received.

In other cases, the book is out of stock, or the publisher is late filling the requisition. And sometimes you won't find the book you want because the course is over-enrolled. "We really need three-way cooperation, between the faculty and us, and the publisher," says Liscomb.

Claude Lambert

The shelves in Concordia's bookstore at the Sir George campus haven't much to offer students at this time of year. The summer books have been bought up and fall texts are still to arrive.

The two bookstores, one on each campus, are owned and operated by Concordia University. They are a service for the students and faculty, and not a profit-making venture. Usually they end up in the red, but Liscomb says their overhead is higher than commercial bookshops.

"Our phone bills are high because we try hard to get late orders in on time... Textbooks only give a 10 per cent profit, which has to cover all the extra's like transportation and shipping," says Liscomb.

This fall, the bookstores will be carrying a larger display of sundries, as well as their usual stock of stationary products. Sweatshirts and T-shirts with CUSA and COP logos will be available for students who like to wear their alma mater on their shirtsleeve. The bookstore is also arranging with the Athletics Department for clothing inscribed with the "Stinger" insignia.

Right now the bookstores are busy ordering the receiving fall orders. Loyola will sell all the fall texts from the bookshop on campus, but the store in the Hall Building is too small to carry all the stock for Sir George. The commerce, engineering and computer science texts will probably be the ones sold at Birks Hall, and signs will be posted to inform students in September.

The reason you won't find much more than course texts on the Sir George shelves, is there just isn't room. Loyola stocks some tradebooks—recommended reading and best-sellers—but Liscomb says, "To my knowledge, it's not really taken advantage of."

CUSA bear to appear at university activities

By SONIA SELLAN

The Concordia University Students' Association is prepared to spend from $1,500 to $2,000 for the purchase of a bear costume for the new Concordia mascot.

According to Louis Franscescutti, co-president of CUSA, the cost of the costume if one considers it should last "a good ten years."

"That (the cost) would amount to about $150 a year," he said, "which is peanuts for this kind of project."

Alain Lajoie, Concordia Orientation Program chairman, who is to assist in the project says one of the reasons for getting a mascot is because "People are taking themselves too seriously."

"Too many people have a stereotyped image of what a university student is all about, and we would like to be able to break through the barrier," he said.

Francescutti says the mascot will give Concordia mstudents something to identify with. He added another reason for the mascot is to "give CUSA exposure."

"We would like to put the bear in places where it can cause attention, maybe directing traffic or playing with Youpi at Expos' games, nothing unlawful though."

The bear's main function is to be present at university events at both the Sir George and Loyola campuses. Francescutti would like to see the bear present at recruiting programs in CEGEPs and high schools as well.

The person to wear the costume will be paid minimum wage and have his or her identity kept a secret.

Francescutti said, "This is so that people identify with the bear, not with the person under it."

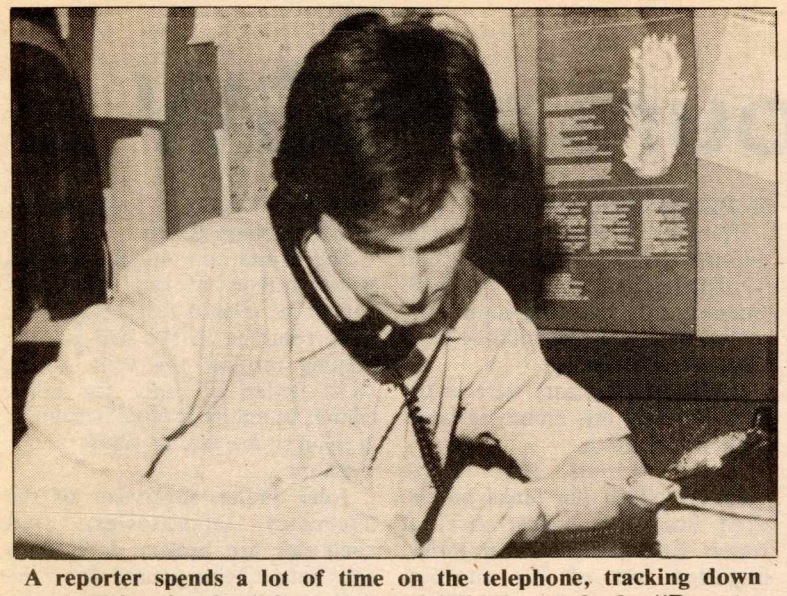
Cover photo by Andrew Spiegel

The photographs of Dee Dee and Joey Ramone in last week's *Solstice* were taken in concert by Ray Taylor.

* * *Extra, Extra* * *

Read all about it

an inside look at production of a student newspaper



A reporter spends a lot of time on the telephone, tracking down sources, hunting for information and following up leads. "Reporter ear" is the journalistic equivalent of "tennis elbow."

Concordia students have made a big purchase this fall—a typesetting operation, "CUSASET", worth $70,000. The Concordia University Students' Association (CUSA) sees this more as an investment, since they expect CUSASET to make money even in its first year of operation.

Some students may be wondering, what exactly is a typesetting operation? To show you how it fits in to the publishing process, ***Solstice*** *will now take you for a guided tour of a student publication, or,* ***What Happens to a Piece of News from when It's Found till You Read It.***

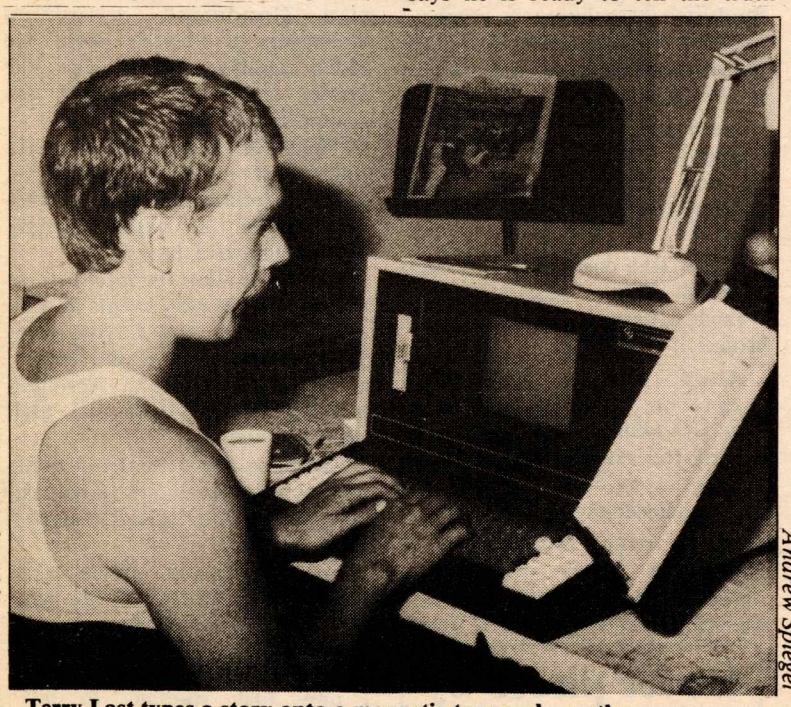
By PEGGY BERKOWITZ and SONIA SELLAN

REPORTING

The first ;step in newspaper writing is, of course, to find something to write about. Have no fear, generally this is not the reporter's worry. All the journalist has to do is to be unlucky enough to be within the editors reach. This encompasses anything from a telephone call to some unsuspecting journalist to sending smoke signals if the reporter is vacationing in some remote area. It is the editor's job to find something the reporter can write about and believe us, editors always dig up something. The editor finds out about stories through such things as press releases, contacts he or she has made throughout the city or just by plain sniffing around.

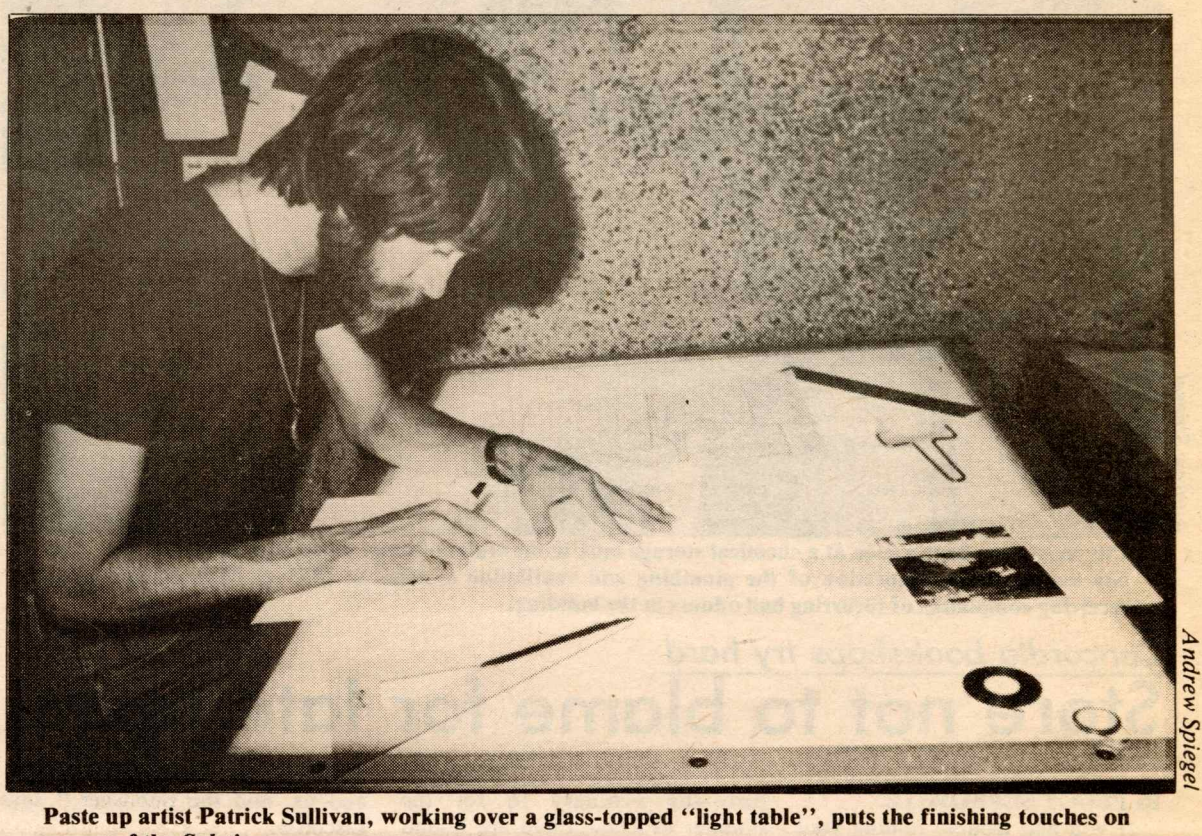
Once a reporter is given a lead on a story, it is up to him or her to get the information needed to wrtie it up. This is usually done by making a great number of telephone calls, or a few "in person" interviews and speaking to the right people. Naturally, there are a few guidelines a reporter should follow when conducting an interview, such as avoiding questions which can be answered with a simple yes or no (makes for a very short and boring interview) and leaving any biases he or she might have at home. The reporter's story is to get the facts straight and to write them up, not to make moral judgments on people.

A reporter must also have the good sense to pick up what is important and what isn't. If a person rambles on for two hours about some unimportant matter, it should certainly not be printed. If the person goes on rambling, the reporter should make attempts at shutting the person up. If all else fails, the reporter can always leave the room or hang up on the person, whichever the case may be. On the other hand, if, during the course of the interview, some other matter is mentioned which has the potential of making a great story, then by all means let them ramble. Example? A reporter is interviewing Nixon about his love for animals and the former president is suddenly hit with a "prise de conscience" and says he is ready to tell the truth about the tapes. The thing to do here is not to get upset because he is not sticking to the subject.



Terry Last types a story onto a magnetic tape and sees the copy appear on a videoscreen. Later, the copy will be processed and fed back in the correct column width.

Andrew Spiegel



Paste up artist Patrick Sullivan, working over a glass-topped "light table", puts the finishing touches on a page of the *Solstice*.

Andrew Spiegel

EDITING

Once the reporter hands in the story, it's at the mercy of the editor, who reads it for spelling and grammar mistakes, style, and clarity. The editor makes sure all the salient points are there, and the gist of the story is at the beginning. The unfeeling editor might lop a piece off a story if it's to long. Therefore news is usually written in a style we call inverted pyramid, with the least important information at the end, making the editor's life a bit simpler. He or she will also make sure it conforms to editorial policy, with no libelous statements, and in the case of *The Solstice*, nothing racist or sexist. A new reporter might hang around during the editorial process to argue the merit of every discarded sentence, but a seasoned reporter will have learned this is a waste of time because editors, like customers always think they're right.

Using a formula which varies according to the typestyle, the editor determines the length of each story and makes note of it, as well as the width, typestyle, and page it goes on. Headlines are sometimes chosen at this point, but more often are sized to fit the layout.

Usually by the time the paper is being laid out, the editor is a nervous wreck. He or she is madly finishing up stories that he couldn't find anyone else to do, the phone is ringing, two reporters with front page stories haven't shown up and to top things off, there's a fire down the hall and no photographer in sight.

LAYOUT

On production days (the day before the day of typesetting), late-breaking news is still arriving, but everything else should be in by now. Someone can begin laying out a page as soon as all the ads, copy, graphics and photographs for that page are assembled. Advertisements are usually the first thing to be laid out because they're in early and are never shortened to make room for an article, it's always the other way around.

The stories, ads and photos are measured to fit a piece of paper the size of a newspaper divided into "picas" across and down, with six picas measuring an inch. If a story was not sized properly, you might find yourself with a big empty space at the typesetting shop, which is No Fun at All. Room is left for headlines, cutlines (the few sentences underneath a photograph) and special markings, such as boxed articles. Photographs will often have to be enlarged or reduced at the typesetting shop, and are marked accordingly.

A good layout is the work of a graphic artist, or at least someone with a good visual sense and some original ideas.

"We try to beginners learn not to put ads on page one [illegible] to have photographs "walking off" the page, and how to keep one story from running into another. A graphic artist will design a page which grabs the readers attention immediately, without being crass.

TYPESETTING

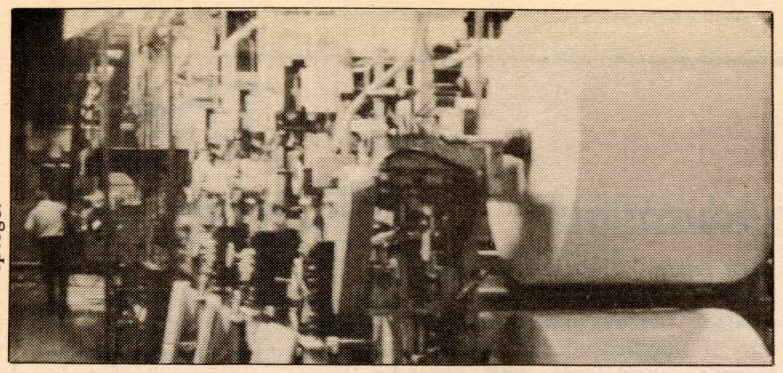
The way things are now, *The Solstice* (and previously *The Georgian* and *Loyola News*) goes to an outside typesetter for a major part of the production. Starting in September, paste-up and typesetting will be performed in the Hall Building at our CUSASET operation.

In any case, the procedure will be roughly the same. The people from the newspaper bring in the written copy, photographs, headlines, cutlines, photocredits and layout pages. The ads are already at the shop, (since the ad manager's deadline is earlier than everyone else's) and have most likely been pasted up.

At Students' Society Typesetting (SST), in McGill's Student Union Building, copy is typed into a machine and recorded on a square magnetic disc. The machines are computerized, and the typesetter sees the type on a screen as he or she taps away.

"It's exactly like typing," says typesetter Terry Last, "only everything is coded. The codes are simple to use."

When the story has been typed, the operator place the disc in a terminal. Meanwhile, strips of film with every type character in the desired style, called fonts, are placed in a computer containing a lens and magnifiers. The fonts spin quickly on a wheel and a light beam flashes through the letter than needs to be exposed, according to



Andrew Spiegel

A printing press. Blank paper passes through various rollers and cylinders, resulting in printed copy.

the message on the magnetic disc in the terminal. It takes only three minutes to run through an entire file, which means fifty characters are exposed every second. The film is then placed in a processor in the darkroom, where it runs through an "activator" bath to a "stabilizer" bath automatically.

The finished product consists of long strips of copy, in the column widths as they will appear in the paper. The strips are carried in to the paste-up artist.

PASTE-UP

The first thing the paste-up people do is pin the layout sheets to the large tackboard along one wall where they can be seen at a glance. While the typesetters are preparing the copy, the paste-up artists reduce or enlarge photographs and run off the headlines on the headliner machine (like a big typing machine).

As soon as the typeset copy has dried, the paste-up person Xeroxes it and waxes the original. The editor ahd helpers are put to work proof-reading the Xeroxed version, and marking any typing errors for corrections.

The paste-up person works at a large, glass-topped drafting table, brightly lit from underneath. Using a T-square, rulers, Exacto knife, roller and tape, the artist goes to work.

"Learning how to master the knife is the most important skill," says Katherine Gutkind, who works at SST. According to Gutkind and Patrick Sullivan, another paste-up artist, coordination and precision are the most crucial qualities for a typesetter.

The paste-up artist follows the layout pages, sticking the waxed copy and graphics on a new sheet of identical squared paper. Sometimes the copy is a bit too long for the space allowed, and the editor must cut a passage from the text. Far worse is the odd occasion when the copy is too short, or "underset" by an inch or two. A clever editor always brings "fillers" to the typesetting shop in case of this eventuality.

Sitting on high stools, the paste-up people cut, measure, line up and secure the written copy to the paste-up sheet. "Wax is used rather than glue because it make things easy to move around," says Sullivan. Each time a piece of copy is repositioned it must be pressed down with a roller.

Corrections are stuck on the old copy, either by line or paragraph, and the light from below makes it possible to see both versions simultaneously. The newspaper's representatives check the page one more time to make sure the corrections are as they should be, the dates current, and the photographers credited.

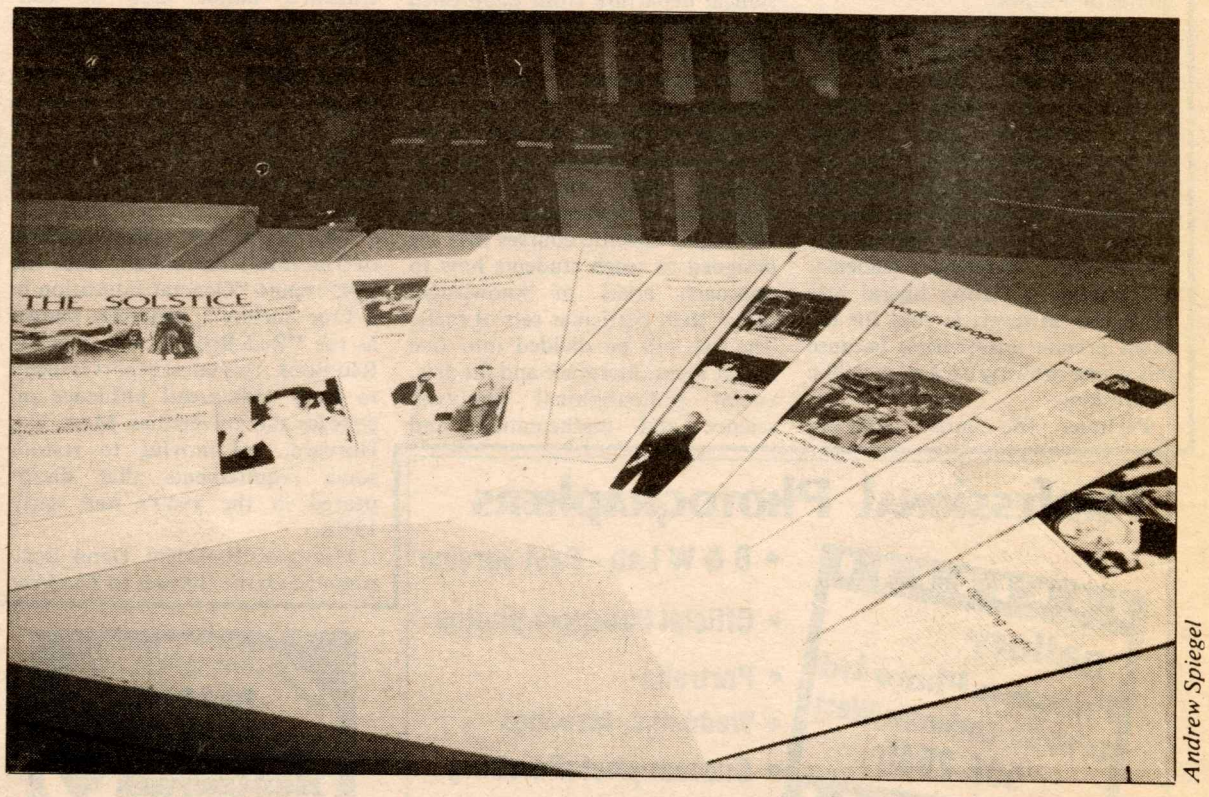
Typesetting and paste-up of an eight-page newspaper is at least an eight-hour job for two paste-up people and one and a half typesetters.

PRINTING

The layout sheets are then shipped off to the printer's. The layout sheets are photographed and a negative of each page is made. The film negatives are put under an arc lamp to etch metal plates from them.

The images on the metal plates are ink-receptive and water repellent. The plate is mounted on a plate cylinder and as it rotates it comes into contact successively with rollers wet with water and rollers wet with ink. The water wets the non-printing areas of the plates and keeps ink from wetting those areas. Then the ink roller wets the image area and the image from the metal plate is transferred to another roller. This roller comes into contact with blank paper and the paper is printed.

Voilà, all that's left to do now is to fold the paper and you've done it... you've put out a newspaper.



Andrew Spiegel

The "almost-finished" product. The layout done and corrected, *Solstice* pages are now ready to be sent to the printers where the final stages of production will be done.

editorial

The students of Sir George and Loyola are to be the pround parents of a brand new teddy bear. The Concordia University Students' Association has chosen a bear for the school's mascot.

Cute. Not too practical, but cute.

The life-size bear costume has been estimated at nearly $2,000. The person-under-the-bear will receive at least minimum wage salary each time he or she dons the costume. Since the bear is to appear at school funcitons and around the city, the cost for the first year could run over $3,000. CUSA argues the costume will last "a good ten years", and therefore the cost per annum is much less, but this is assuming future student governments will go along with the idea of an active mascot. CUSA should think carefully about this assumption, since students' ideas are not uniform from year to year.

One reason for the bear is to give CUSA a high profile; they hope to attract the attention of city-wide media. What for? It's the students who have to know the catch-word, CUSA. Is it really necessary to parade a symbol of our student government throughout the city? Some of us, as members of an institute of higher education, cannot give our wholehearted support to this kind of image for the university.

The other rationalization put forward by CUSA is that school spirit at Concordia is weak, and the bear will give students something to identify with.

It would be much better to encourage identification with our faculties, clubs, and the activities they foster. Instead we see a tightening of the belt in every area except publicity and money-making endeavors. The student government should be working as much as possible with clubs that can offer students something to get spirited about, but instead these motivated students are told, "There's not much money this year," and watch funds go to a new mascot, logo, stationary, billboards, and extra salaries.

Nor does the illusive "school spirit" reside in the bottles of beer that CUSA intends to sell at nine bashes during the first four weeks of school. We'd prefer to see some well-known speaker to draw students together during orientation week. It is obvious we don't identify with the same things as our student government.

If CUSA really wants to be known, they should spend their time doing good work and the reputation will come of its own accord. As far as we are concerned we don't want to be remembered for cheap beer and a bear costume.

Peggy Berkowitz
and
Sonia Sellan
Editors

Karen Byrne
and
Allan Kaufman
Advertising Managers

Claude Lambert
Photo Editor

The Solstice was published on Wednesday, June 13 and will be published every Thursday from June 21 to July 23 during 1979 by the Concordia University Students' Association (CUSA).

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Editorial policy is set by **The Solstice**. Typesetting is by SST Typesetting.

Concordia University
Thursday, July 26, 1979
Volume II, No. 8

American U

notes on higher education

COMPILED
By ALLAN MORANTZ

Faced with the ominous signs of declining enrolments and the erosion of their financial base, many American private colleges and universities are beginning to re-examine curriculums and educational philosophies. The writing is on the wall for many of these institutions—if current statistics are projected into the future, more than 10 per cent of the country's 1,644 private colleges will go out of business.

In particular, private universities are examining the impact of career-type programs that tip the curriculum away from the liberal arts tradition and toward preprofessional training. They are concerned, for example, over the prospect of the liberal arts program existing merely as a service for vocationally oriented students. Maintaining a strong liberal arts tradition, however, is vital for the small private universities, because this is one drawing card over public institutions.

Perhaps the most striking example of this re-examination is Harvard University. Prompted not so much by the gloomy financial picture but by its desire to develop a new definition of liberal education, Harvard unveiled in mid-May its "core curriculum", a radical departure from established methods of undergraduate education.

The most dramatic feature is the abandonment of general, introductory courses, currently in use in universities around the country. Instead, there will be a list, beginning in September, of 80 to 100 highly specific courses that are designed to teach students how to approach areas of knowledge, rather than particular sets of facts. The list will be divided into five major areas: literature and the arts, social philosophical analysis, science and mathematics, and foreign languages and culture.

Students will be required to choose eight courses from the list to make up a quarter of the 32 credits for graduation. One half of the required 32 credits will, as under the present system, be devoted to a student's major area of concentration, with the remaining one quarter considered elective choices.

The new Harvard plan also sets tougher standards for graduation and for the first time requires that students demonstrate proficiency in writing, mathematics and the use of computers.

This is the first major overhaul of Harvard's curriculum since the 1945 report "General Education in a Free Society", generally known as the "Red Book". And like the Red Book, this latest report is likely to have widespread influence on colleges and universities. Most, like Harvard, are moving to restore some requirements that disappeared in the 1960's and early 1970s.

Harvard's President, Derek Bok, summed up the changes to *The New York Times*: "Since the Red Book, America's role in the world has changed from one of detachment to one of interdependence and permanent involvement with other societies and cultures. Harvard students are almost certain to spend a portion of their lives working, living and traveling abroad or engaged in some sort of active endeavour involving other societies and cultures."

The Solstice

This is the last issue of the *Solstice*. The editors would like to thank everyone who put in time and effort to help us, with special mention to Honey Keller, Vahe Barsoum, Andrew Spiegel, Russel Melville, Alan Morantz, Rick Gill, Peter Bouchard, Peter Skahan and the whole crew at SST.

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Woodstock II will lack spontaneity

By PRIMO MORLEY

August 15th is the decennial of the Woodstock Music and Art Fair, and "Aquarian" exposition that *Time* called "one of the most significant political and sociological events of the age." How can one adequately calculate the impact of those historic three days? Not only was Woodstock the largest gathering but, like a ripple on a mirrored lake, its significance moved through North American society from Left to Right, and through time from then until now.

It began on a Friday, on the six-hundred acre farm of Max Yasgur, just outside of Bethel, New York, several miles from the town of Woodstock. The site seemed ideal; a large depression in it slanted down to form a natural amphitheatre capable of holding two hundred thousand people. By the time the festival was underway more than twice that number had assembled, and the community had overflowed its natural limtis and oozed into the surrounding countryside. Before long all roads into the area had been choked with stalled and parked cars and festival-goers—"Aquarians," as they came to be called—had to walk as much as fifteen miles from their abandoned vehicles to reach the centre of activities.

The emphasis was more on chords than crafts or canvases, for Woodstock featured some of the finest popular musicians of the 1960's. Jimi Hendrix, Janis Joplin, Crosby, Stills, Nash, Young, Joan Baez, Arlo Gutherie, Jefferson Airplane and almost twenty other groups and performers made appearances. Presented with an all-star bill, and fused together through adverse conditions, the multitude formed a benevolent rain-drenched phalanx of freedom and good intentions. There were no recorded instances of fights, and of the festival's three deaths one was drug-related and the other two accidental. Two little Aquarians were born. Health care, supplied by the members of the New Mexican Hog Farm Commune and by fifty hurriedly imported doctors, was, like sanitary facilities, security and stocks of provisions, woefully inadequate. The smooth running of the festival may be attributed to the benign sociability of the crowd, though for its economic survival, Woodstock was indebted to twenty-four year old John Roberts, heir to cosmetic and pharmaceutical fortunes and chief promoter of the fair. Roberts, in league with record producer Artie Kornfield, friend Joel Rosenman, and the originator of the festival, former "head shop" owner Mike Lang, formed a partnership, Woodstock Ventures. This ad hoc group undertook organizational and fiscal responsibility for the extravaganza, but Roberts was the sole financial backer; his colleagues handled the leg and lipwork.

CLOSE DISASTER

Although most Aquarians considered Woodstock a success, it was rarely more than a hair's breadth from financial and organizational disaster.

"We were plagued by a certain amount of disorganization", said Roberts ruefully. In July his project was stymied by officials in Wallkill, New York, the originally planned site, who disallowed the festival to be held there. As a consequence, Woodstock Ventures was "unmercifully charged" for the quickly obtained Bethel property leases. Construciton time necessary to build the stage and facilities had to be telescoped into three weeks. There were no gate receipts because ticket vending and collection became impossible when, vast numbers of young people began to arrive via open fields and unwatched fences. Roberts declared the event a free concert, and exorted group managers and other noisy creditors to "have some faith." The promoters ended up 1.3 million dollars in debt, a loss later offset by the sale of record and film rights.

Financial concerns aside, the festival was almost universally well-received. True, the *New York Times* called it "a nightmare of mud and stagnation", but it recanted, and the next day referred to it as "Tulipmania of the Children's Crusade... essentially a phenomena of innocence." Wookstock's only unqualified critics were disgruntled locals, who resented the invasion of their territory by so motley a crew, and who were left with all the mess generated by the citizens of what was temporarily the state's third largest city. Even they weren't entirely opposed to the festival, for business boomed as never before.

A cramped, near-disastrous event: What made Woodstock so popular? What was its real significance? Janis Joplin claimed it demonstrated to America that "there's lots and lots of us, more than anybody ever though before. We used to think of ourselves as little clumps of weirdos. But now we're a whole new minority group".

TEN YEARS LATER

It has been ten years since Woodstock: the Vietnam War is over and Watergate has come and gone. Young people seem to be more content to boogie in Travolta-esque meat factories than to rejoice in the sort of group consciousness that Woodstock evinced. There has been a curious turnabout since 1969, for it is the environmentalist—the best contemporary counterpart of the Aquarian—who most adamantly opposes the new Woodstock planned for the end of this summer; an objection based on the anticipation the festival will have a seriously adverse effect on the surrounding countryside and neighbouring communities.

Spontaneity and solidarity were the keystones of Woodstock's success. The festival planned for late August, Wookstock II as it is called, is likely to attract the flash and muscle of the disco crowd and, as a consequence, it is not likely there will be the unified group feeling that pervaded the earlier festival. There is not the necessity these days to prove that youth constitutes a tightly-knit, opinionated "minority group", and the very name of this festival, a too obvious attempt to cash in on the first one, precludes the possibility of spontaneity. In light of the popular spate of movie sequels, most of which are inferior even to their miserable predecessors, one can only cast one's eyes disgustedly heavenward and, wiping aside a tear, cry out: Woodstock too?

Corea shifts to moody music

By CHARLES MONTPETIT

BILL BRUFORD
One of a Kind

You may have enjoyed the man's appearance this Monday at *Le Pretzel Enchainé*. In a very short time, Bruford has made quite a name for himself in the new-wave electronic jazz spheres, somewhere between the delirium of Jean-Luc Ponty and the classicism of Rick Wakeman, to name two. His very personal style neglects the established formulas of eternal riffs and solos along with chorus-and-verse construction.

His music is full, that is, it leaves practically no space for silence, nor does it emphasize a particular instrument, save for the omnipresent violon wailing in *Forever Until Sunday*. Heavy bass and volubile keyboards complete the picture. In fact, they take so much space that the group should be re-named Berlin-Stewart after these two musicians. Strangely enough, Bruford's drumming could easily be replaced with a single recorded loop throughout most of the album, sickeningly repetitive and unoriginal as it is.

The main drawback in this type of production is that were there no pauses between the different cuts, it would all sound like a giant, tedious oppressive single. Good but cold, lacking the feeling of contact a live performance may convey.

CHICK COREA
Secret Agent

Chick Corea is one of those few artists whose albums you can trust to be good anytime you see them on the racks. This one is no exception. And what makes this even stronger a statement is the fact that (every reviewer has his own personal taste) I've never been too keen on modern blues before. Should you be in the same case, **Secret Agent** will probably be *the* record that'll change your mind.

Opening with a gradiose synthesizer-and-brass chase music for a spy movie, the album suddenly shifts to moody fantasies (*Slinky* is a lively duet of high-pitched piano and discreet flute, while *Mirage* sounds just like its title, in short, out-of-nowhere wandering on a tired trumpet).

The dreamy, then lighthearted vocals of bouncy singer Gayle Moran hog the spotlight immediately afterward. Her brilliant interpretation brings us right back to the best of the fifties. Yet it has the appeal and sophistication of contemporary material.

Corea's arrangements on Bela Bartok's *Bagatelle No. 4* constitute the definite killer on the album, a plaintive semi-electronic heavyweight concerto in an underwater cathedral, if you can picture *that*. Soft-spoken bluesman Al Jarreau makes a welcomed guest appearance on the relaxed *Hot News Blues* while *Central Park* closes the celebration with a carnival of enthusiastic percussions and chanting vocals. On the whole, a tight package of closely-intertwined instruments that deliver a lot to both amateurs and non-amateurs of the genre.

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Television in 79: an uneven mix

By RUSSELL MELVILLE

Television—it's been called the "vast wasteland", "boob tube", a mindless time-waster and an "electronic babysitter" that caters exclusively to the 12-year-old mentality. Yet for all its faults it occupies the focal position in the midst of the family circle, and is an indispensible source of news and information in times of trouble and crisis.

Last week we examined some of the bureaucratic policies that have shaped and defined American commercial television over the past ten years. But where the nightly dose of sitcoms and action dramas continues to wallow in trivial escapism, the increasing use of mini-series and multi-part television movies have brought with them a growing maturity that is all too often under-rated and lost in the nightly shuffle.

BRITAIN LEADS THE WAY

The introduction of mini-series on commercial American television was not a new concept, but a practice that had been commonplace in England since the beginnings of television. While the U.S. networks had continually relied on weekly series with continuing characters, it took the introduction of Public Television to open their eyes to the ratings power of limited-run, serialized dramatizations.

As the 1960s faded into the history books, non-commercial (educational) television in the U.S. consisted of several small, independent stations that carried school and adult-oriented cultural programs. Following the recommendations of the Carnegie Commission, Congress passed the 1967 Public Broadcasting Act to provide funds and encouragement for a national educational and cultural programming service. Documentaries, public affairs, concerts, drama and children's programs were soon to become the trademark of the fledgling but ambitious system.

NET (National Educational Television) launched its first national program schedule in the fall of 1969. Its major series was a daily afternoon program that set out to teach pre-school children the fundamentals of reading and counting. "Sesame Street" was an instant success, receiving critical praise for its intertwining of television and teaching techniques.

In the evening hours, NET presented documentary and cultural programs, with "PBL" (the "Public Broadcasting Laboratory") an innovative, hard-hitting public-affairs mixture of news, documentary and satire.

But NET was still in a very shaky condition. Starved for adequate financial resources to produce their own programming, the system looked to England for the importation of quality, but economical programming. "The Forsyte Saga", a 26-week dramatization of the novels by John Galsworthy, awakened the eyes and ears of viewers who yearned to escape commercial television's mindless sitcoms and shoot-'em-ups. Although little more than a lavishly produced soap opera, "The Forsyte Saga's" charm and appeal lay in its portrait of the intrigues, loves and financial dealings of one Victorian family over a 50-year period.

But all was not easy sailing for Public Television. A product of legislation passed during Lyndon Johnson's administration, Public TV soon incurred the wrath of Richard Nixon and Spiro Agnew. Hard-hitting documentaries (such as "Banks and the Poor") stirred up the smouldering embers of media distrust, and Nixon/Agnew retaliated by withholding federal funds unless the fledgling network dropped all public affairs programming and restricted itself to cultural offerings only. Nixon also tightened the screws on Public Television by appointing his own flunkies to the various governing bodies of the struggling system.

PUBLIC TV SURVIVES

But Richard Nixon soon ran into his own problems, and the pressures began to ease. Managerial infighting continued, however, as NPACT (Nation Public Affairs Center for Television) came and went, and NET was dissolvd, giving way to PBS and CPB—PBS being the operational network and CPB the central agency responsible for the allocation of federal funds and program grants.

Ironically, it was the network that Nixon tried to weaken, that contributed in large measure to his downfall. Public Television came of age in 1973 with its nightly replay of the sessions of the Senate Committee's Watergate investigation. Grateful viewers rallied round the struggling network, sending in voluntary financial donations to offset the expenses of the unprecedented, uninterrupted coverage.

Since 1973, Public Television has grown and matured into a solid alternative to the commercial networks. Critics and viewers alike enjoy the opportunity to watch a wide diversity of programs without the constant interruption of sales-crazy hucksters. And the viewers have supported the service both by watching and donating millions of their hard-earned dollars. On one evening alone, viewers grateful that the network had presented "Upstairs, Downstairs", eagerly donated more than two million dollars within a space of two hours following the telecast of its final episode.

CBC UPSTAGED

In Canada, the growth of Public Television has pointed out many of the shortcomings of the CBC. Where once (in the early fifties) it was a leader and experimenter, it has now become a follower and an imitator. Commercial and sports programs dominate the network's airwaves, with public affairs and cultural offerings shunted to late evening hours. When "The Forsyte Saga" began on Public TV, viewers and critics began asking why the CBC wasn't carrying it. They did so, but only after several months of outraged complaints denounced the Corporation for being able to find time to show "I Dream of Jeannie", "Doris Day", "Get Smart" and other American sit-coms at the expense of quality productions like "The Forsytes". It was a complaint that was to continually reappear throughout the seventies as the Corporation delayed (for as long as four years in the case of "Upstairs, Downstairs") or refused to carry series like "I, Claudius", "Anna Kerinina" and other similar productions.

DECADE OF EXPANSION

Canadian television during the 1970s was in a period of rapid expansion and increasing nationalism. CTV, which in 1969 only served about 60% of the country's population, expanded its network into smaller communities and now reaches about 90% of all Canadian viewers. The CBC launched its communication satellites (Anik), thereby introducing television to the remote communities of the far North.

At the same time, the CRTC (Canadian Radio & Television Commission) was in the process of licensing third-station services in the major urban centers. Global Television, a regional mini-network serving Southern Ontario from Ottawa to Windsor, was the first one to reach the airwaves in January 1974. Having promised to introduce an endless stream of Canadian-produced series, the network barely avoided bankruptcy when audience-levels were much lower than expected. Plans for a predominantly Canadian program service quickly disappeared as the network turned to American imports to fill those endless programming hours.

Independent stations quickly followed in several western cities, and Toronto even got a totally-local station (CITY-TV), which will be joined this fall by a new multi-lingual ethnic station.

CANADIAN CONTENT CONTROVERSY

The major influential factor that affected Canadian television during the 1970s as the CRTC's increase in the amount of Canadian programming that all stations must carry. Guided by the 1968 Broadcasting Act that stated that "television should be predominantly Canadian in content and character", the Commission required all privately owned stations and networks to present a minimum of 50% Canadian programming—with 60% being required of the CBC's publicly-funded operations.

The regulations came into effect on October 1st, 1972. Five years later, an unpublished study of Canadian Content revealed that most stations were complying with the 'letter of the law', but not its spirit. While the regulations requested that Canadian programs should be spread throughout the course of the day, nearly every one of the 35 stations studied shunted their Canadian shows to the morning hours between 6 AM and 12 Noon.

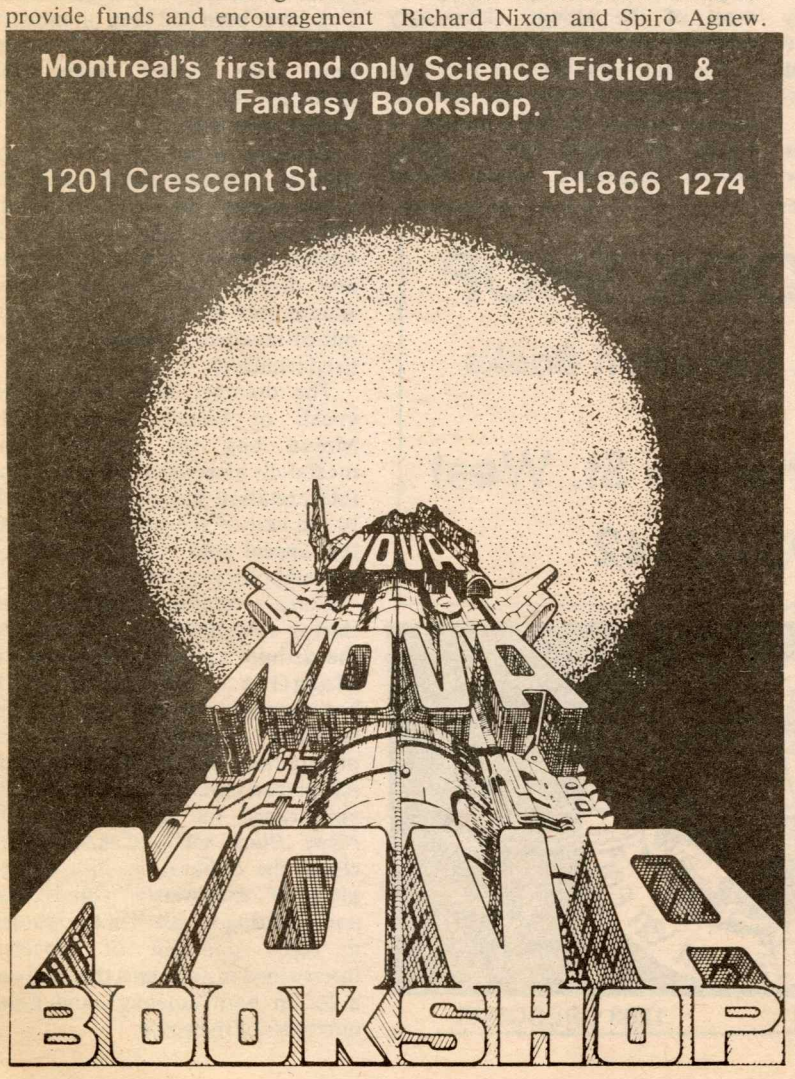
The study also revealed a weakness in the application of the regulations to the different categories of stations. While the CBC's owned and operated stations (in the major cities) were well over the required percentages, the picture was different for the private stations. Those who were affiliated with the CBC's national network had no trouble in meeting the basic requirement with network-supplied programming. For these stations, their local broadcast services are free to carry all the American programs they want to buy. CTV stations, on the other hand, do a modest amount of local production to complement the network's efforts, and it is this combination that brings them up to the 50% requirement.

The problem lies, however, with the third-service independant stations who must produce all of their own Canadian programming entirely out of their own resources. There is a modest amount of Canadian syndication and swapping of programs, but by-and-large, the independent stations are required to make the greatest effort. This is a situation which requires varying regulations for each category of station. Why should privately-owned CBC affiliates simply sit back and let the CBC freely supply all of its Canadian content when the privately-owned independents have to bear the total burden of their own productions?

A CHALLENGE AHEAD

As we approach the 1980s, television faces the challenge of technological advancement. Twenty-one channel cable service is already a reality. Around the corner, Pay-TV is eagerly chafing at the bit, ready to fill our leisure hours with new choices of movies, sports and entertainment features. Video-tape machines are also ready to wrestle the control of what-we-watch and when-we-watch from the hands of the network executives and return it to each individual viewing household.

With direct network/satellite/home connections, will the local station (which now relays network programs to the home) become obsolete? The prospects are both frightening and exciting.



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